

# THE MUSICAL WORLD. 1844.

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THURSDAY, FEBRUARY 29.

## CLASSICAL CHAMBER CONCERTS.

MR. STERNDALE BENNETT gave his last and best Concert, on Monday night, to a room stocked with fashionables, eminent amateurs, distinguished literati, and celebrated professionals.—We gladly insert the programme :—

### PART I.

Sonata in B flat, Pianoforte and Violin, Messrs. W. S. Bennett and C. A. Patey—Mozart; Song, 'Ah! che i giorni,' Mrs. Rodwell—Spohr; Song, 'Der Jägers Hans,' Mr. Ferrari, Violoncello accompaniment, Mr. Hancock—Storch; Air with Variations, Pianoforte, Mr. W. S. Bennett—Handel; Scena, 'Ah! perfido,' Miss Dolby—Beethoven; Sestetto, in F sharp minor (MS.), Pianoforte, two Violins, Tenor, Violoncello, and Double Bass, Messrs. W. S. Bennett, Patey, Watson, Hill, Hancock, and Severn—W. S. Bennett.

### PART II.

Trio, Violoncello, Tenor, and Double Bass, Messrs. Hancock, Hill, and Severn—Corelli; Songs, 'Long, long the night,' and 'Gentle zephyr,' Miss Dolby—W. S. Bennett; Song, 'Oh God! have mercy,' Mr. Machin; St. Paul—Mendelssohn; Selections from 'Suites de Pièces, followed by Three Musical Sketches 'by desire' entitled 'The Lake,' 'The Mill Stream,' and 'The Fountain,' Pianoforte, Mr. W. S. Bennett—W. S. Bennett; Duet, 'Dearest, let thy footsteps follow,' Mrs. Rodwell and Mr. Machin; Faust—Spohr; Sonata in D minor, Pianoforte, Mr. W. S. Bennett—Beethoven.

Only one fault—the neglect of brother artists. *Verbum sat*—or rather, to judge from the non-effect of our preaching, *Verbum non sat*.

Mozart's pure and masterly sonata was a capital performance. Mr. Patey played with fervour and point, Mr. Bennett with

brilliancy and consummate expression. The song of Spohr is a charming piece of writing, and was rendered by Mrs. Rodwell in a most artist-like manner. The more we hear of this lady's singing, the more we admire it. The effusion of Herr Storch is excessively lachrymose, but Mr. Ferrari managed by some careful and judicious vocalism to make it pass muster inoffensively. This gentleman is wonderfully improving, and bids fair to take a high position in his profession. The ingenious and fluent variations of Handel were thrown off by Mr. Bennett in the most playful and delicate style. The evenness and rapidity of his execution were as remarkable as the truthfulness of the sentiment he infused into this fresh and admirable jeu d'esprit of the great master. Miss Dolby sang *Ah Perfido* in C major, but with such splendid energy, such intense feeling, and such well-judged variety of effect, as not only to make us forgive the transposition, but heartily to thank the fair vocalist for allowing us the opportunity of hearing so exquisite an interpretation of one of the finest *scenas* ever imagined, even at the sacrifice of the original notion of the composer. The applause was most enthusiastic, and from such an audience as that of Monday night must have been truly gratifying to Miss Dolby, who, by the way, never sings so well as *to artists*. The accompaniment of Mr. Dorrell was faultless—quite worthy indeed, of the music and the singer in whose company he was interpreting it. Owing to the non-arrival of one of the sestet party, Mr. Bennett then gave us the D minor sonata of Beethoven, in place of his *sestet*—and often as we have heard him play it we ne-

ver heard him give such entire meaning to every note. It was truly a magnificent performance, and was, of course, thoroughly appreciated by every one present. We have passed over the *trio* of Corelli, because, though irreproachably conveyed by the clever artists to whom it was entrusted, it had no musical charm for us whatever. We cannot appreciate such dreary and pointless effusions.—The two songs of Mr. Bennett are gems of a supreme order of excellence. "Long, long the night," is a musical version of one of the most exquisite lyrics of Burns, quite worthy of the poetry to which it is allied. Miss Dolby's manner of singing this delicious *morceau* is in the highest degree affecting and pathetic. Unless she fully appreciated its deep sentiment, she could not possibly express it as she does, and this is the best compliment we can pay her. The "Gentle Zephyr" is one of the very early inspirations of its composer, and, at the same time, one of his *greenest* and most welcome. Nothing could surpass the unaffected grace with which Miss Dolby imparted the meaning of this gem to the audience; it was divested of all ornament, free from all affectation, perfect, indeed, in all respects; and its reward was a zealous and general encore. Its repetition was no less effective. Both of these songs, as well as the fine song from *St. Paul*, which Mr. Machin gave with musicianly skill and deep feeling, were excellently accompanied by Mr. Dorrell on the piano. Next came the *sestet* of Mr. Bennett, one of the most varied and admirable of his important works, one of those things which have won the admiration of Germany, and placed him

among the first composers of the day. We have so often spoken of this *sestet* in terms of unqualified admiration, that to say more now would be superfluous. Enough that it was performed with the utmost animation by all concerned. The tenor of Hill and the *contrabasso* of Severn told admirably. Patey played with his accustomed energy, and was well seconded by young Watson. Hancock, at the violoncello, was all that could be desired; and Mr. Bennett's interpretation of his own music needs no eulogy from us. Spohr's duet was remarkable for one particular—viz., that Mrs. Rodwell sang her part *at sight*—a feat, in Spohr's music, that few vocalists would attempt. In spite of difficulties it was excellently sung. The final performance was Mr. Bennett's unrivalled interpretation of a selection from his magnificent *Suite de Pieces* (his most profound work for piano solo) and the ever-green and ever-welcome "Three Sketches," the *Lake*, the *Mill-stream*, and the *Fountain*—happy thoughts that will live for ever! Nothing could exceed the delight testified by the audience at the perfect rendering of those charming poems (for poems they are in the highest sense) at the hands of their highly gifted author, who thus effectively wound up his excellent soirées.

Then, down fell the curtain for 1844. Will it draw up again in 1845? Who shall say? Perhaps it may—in EDINBURGH.

Q.

## WILLIS'S ROOMS.

THE programme of Mr. W. H. Holmes's third and last *soirée musicale* was not, musically speaking, so uniformly well chosen as either of the two preceding. Not that the music, generally, was unworthy—quite the contrary—but there was in the choice of some three or four of the vocal pieces a desire obviously manifested to gratify the popular taste, and this proved fatal to the unbroken excellence which might otherwise have prevailed. However, the concert was a very capital one: and afforded high satisfaction to by far the fullest audience which Mr. Holmes has yet drawn together. Mr. Holmes played four times—a M.S. trio of his own, assisted by Willy and Hancock on the violin and violoncello; sonatas by Beethoven and Macfarren; and a fantasia by Potter. It is needless to add that the executive powers of this admirable pianist were exhibited to their best advantage. Beethoven's sonata (op. 47), he delivered, with Willy, superbly—without a shadow of inferiority if

compared with the more dashing players who have given it at the Philharmonic and elsewhere. The gaiety of the finale in this exquisite composition, a movement tinged with a sort of grotesque but delicious humour, he developed in a masterly manner, and lost no point, whatever, of its character. Macfarren's second sonata, "*Ma Cousine*," he rendered with equal skill and intelligence. The quaint tarentella in this work abounds in immense manual difficulties, not the difficulties that arise from intricate phraseologies of text, but in the necessity that exists to preserve an even and unimpeded touch through a long and repeating series of triplet passages. He accomplished this without flagging or hindrance, and maintained both colour and expression, under great physical adversities, to the end. This sonata as a work of art is a masterpiece, and is creditable in the last degree to the genius of our young and ambitious countryman. Besides the instrumental performances of Mr. Holmes and his associates, there was a solo on the horn by Mr. C. Harper, in which some very impossible variations were attempted; and subsequently, a trio, of Handel's, for the violin, violoncello, and double bass,—ably executed by Messrs. Willy, Hancock, and C. Severn. The vocalists were in strong muster, there were Miss Dolby, Miss Marshall, Mrs. C. Harper, Miss Lear, Mrs. Rodwell, Mr. F. N. Crouch, Mr. Horncastle, and Mr. John Parry, and they executed a long list of ballads, duets, Irish airs, and romances. But the most remarkable feature in the first act was a quartet of new songs, by Macfarren, of such fascinating beauty, conceived in so fine a spirit, and of such exquisite and delicate symmetry, as to be the theme of universal admiration. These songs, or canzonets, are founded on passages in the Arabian Nights, and are effusions of lamenting and consuming love, couched in accents the most tender, passionate, and affecting. The words themselves overflow with warm poetical feeling; but the music has evidently been suggested by deep personal emotion. Absence, friendship, separation, and confession, are the themes; and there is a beautiful minor wail running throughout these four heart-gushes; a desponding and melancholy sweetness that *Jessica* herself would have loved to hear. Miss Dolby and Miss Marshall were well suited to deliver these complaints of despairing fondness: there is a voluptuous richness in the voice of the former, which becomes inexpressibly beautiful when it trembles with such emotions as these. No one feels the "dying fall" of pathetic music so sensitively as this accomplished vocalist, and no one can give it a greater dramatic force. Miss Marshall is an improving singer, and we were pleased to find that she too could enter completely into the spirit of such tearful ejaculations. Such a sensibility is promising. Henry Smart's sweet little duet, "Come let us begone," was another of the vocal pieces by the same singers, which gave unmixed satisfaction; and how could it do otherwise? At the end of the first act Mr. John Parry let off a new comic scene, full of good-humoured wagwag, descriptive of the opera of *Norma*. The poetry is by Mr. G. A'Beckett, an expert and amusing hand, as everybody knows, at paraphrasing extravagantly. The conductor for the evening was Mr. J. W. Davison, who accompanied all the vocal pieces, for which service his neat and judicious style of playing eminently qualifies him.—*Morning Herald*.

## THE ROCK HARMONICON.

THIS most curious and ingenious instrument, which, like the celebrated Harp of Memnon, may be said to be "richly strung to the music of the spheres," consists of about 70 pieces of stone, five octaves and a half, placed in a frame horizontally, tuned in the diatonic scale, with the flats and sharps placed in a row just above the principal one. Three sons of the inventor play several pieces of music in

three distinct parts—one taking the melody, another the second, and the third the bass. The tone is produced by striking gently upon the stones with muffled hammers, and the effect is truly beautiful. The history of the invention of this instrument is interesting; it shows how much may be effected by a combination of ingenuity, industry, perseverance, and skill. Mr. Richardson, the inventor, is a plain, honest, industrious, unassuming man, not refined by education, but possessed of musical talent, and a considerable share of discrimination and judgment. He is a mason by trade, a native of Crosthwaite, near the town of Keswick, where his wife and part of his family still reside. Mr. Richardson was in the daily habit of working at the rocks among the mountains, and, in pursuing his avocations, experience taught him that almost every sound might be extracted from the rude materials which he met with in the course of his labours. Being convinced that even the fragments of rocks, uncouth as they seemed, might be collected and so judiciously arranged as to form a musical instrument of surpassing power and sweetness, Mr. Richardson was induced to commence those labours which bid fair to hand his name down to posterity. In the year 1827, the inventor of the Rock Harmonicon was employed in building a house at Thornthwaite, and afterwards at Braithwaite, in the neighbourhood of Keswick, and he then, for the first time, began to collect the stones of which the Rock Harmonicon was intended to be composed. The stones which he first collected, however, did not answer his purpose, and thus, at the very commencement of his undertaking, a large portion of time and labour was necessarily lost. This would have almost been sufficient to have dispirited an ordinary mind; but it only served to increase Mr. Richardson's efforts, and to convince him that with industry and perseverance success lay within his reach. Having discovered that the stones best calculated for his purpose were only to be met with amongst the rocks of the mighty Skiddaw, he began to explore the mountain in search of the musical treasures which it contained. The inventor bore these stones from the mountain to a considerable distance home upon his back; he had afterwards to reduce many of them, to shape them, and to try their varied tones, before he could pronounce a favourable opinion on their merits. This was a work of immense labour and time, and required much determination and industry for its accomplishment; and, after many hard days' labour in the mountains, Mr. Richardson denied himself the repose which exhausted nature required, and spent whole nights, after his family had retired to rest, in hammering and chiselling the rough stones, and in selecting and arranging them, ere he brought to its present state the sweet-toned instrument which cost him 13 years of unwearied labour and perseverance, under circumstances such as few minds, not possessed of uncommon fortitude, could have surmounted. In the execution of his arduous task the inventor experienced many difficulties of a private and domestic nature—he had a family of eight children dependant upon his daily labour for support; but Mr. Richardson, amid every obstacle, kept steady to his purpose, and, in the course of time, produced the rude but surprising instrument, which has gratified and won the admiration of all who have listened to its astonishing powers. The softest notes of the "lascivious lute," the sweetest tones of the piano, the shrillest sound of the "ear-piercing fife," and the loudest and most sonorous peals of the organ, can be set forth with a rapidity which produces the most ravishing sensations, and fills the mind of the listener and beholder with delight and wonder.

## DUPREZ.

(From a Correspondent of the "Era.")

SIR,—The following announcement from the manager of Drury-lane has just appeared:—"With

the view of sustaining the high operatic character this theatre enjoys, an engagement has been effected, without any regard to expense, with the first singer in Europe, Monsieur Duprez, who will shortly have the honour of appearing in his celebrated character of *Arnold*, in Rossini's opera of 'Guillaume Tell,' which will be produced in a more perfect manner than has ever been attempted even in this theatre." It is impossible to read the words, "with the view of sustaining the high operatic character this theatre enjoys," without indignation and disgust. High operatic character, when only one complete opera, "La Favorite," has been produced! High operatic character, when even this solitary legitimate musical drama has been indifferently performed, both on the stage and in the orchestra! But the main point is the assertion that "Guillaume Tell" will be produced in a more perfect manner than has ever been attempted even in this theatre!!! Certainly things have been attempted at Drury Lane, in this opera, which have been attempted nowhere else. First, how the part of *Guillaume Tell*, composed for a bass voice, could be improved by being sung by a tenor; and next, how Rossini's magnificent accompanied recitatives (and how glorious they are in the scene between *Tell* and *Gessler* in the third act), could be improved by being spoken without accompaniment! Drury Lane is certainly a most celebrated theatre, and so it was some years ago. As for the character of *William Tell*, what are the exploits of the managers of the Academie, of Paris, San Carlos, of Naples, the Teatro Regio, of Turin, compared with him of Drury Lane? The first assigned the part to Dabadie, to Derivis, to Barhoillet, all of them having voices suited to it; the second to Lablache; the third to Badiali. It was a bold experiment for the manager to give this part, not to Mr. Phillips, for whom it was exactly suited, but to a tenor of considerable reputation, who, as such, could not possibly be otherwise than a melancholy failure. It is to be hoped that when "Guillaume Tell" is revived, the restoration of the recitatives will efface the desecration of 1838, and that the orchestra, increased in stringed instruments by the addition of talent which it does not now contain, will obliterate the recollection of the lame and banging orchestra which then so appropriately inaugurated the first appearance of "Guillaume Tell," with spoken dialogue. Against the production of the desecrated "Guillaume Tell," in 1838, a very important fact cannot be too strongly dwelt on—the production of "Guillaume Tell" at Her Majesty's Theatre, in 1839, with some compressions it is true, and most of those sanctioned by Rossini himself, but undisturbed by desecrations. Are Lablache and Rubini forgotten as *Tell* and *Arnold Melchthal*? Is the performance of this splendid work, by an orchestra at that time the finest in the world, no longer remembered? If it is so, a revival of "Guillaume Tell" should take place at Her Majesty's Theatre this year; and I would say as originally composed in four acts, with Taglioni in *La Tyrolienne*, but without any separate ballet following the opera. Whether it is produced or not I would recommend an increase in the vocal company, which is deficient in numbers. I will here mention some artists of extreme celebrity, perhaps celebrity too great for Italy to lose without reluctance. Frezzolini, Poggi, Badiali, Balzar (the latter a basso profondo), now at Rome, and Cambiaggio, now at Bologna. I like the taste displayed in the selecting of "Zampa" to open the season, and have no doubt of the success of Persiani as *Camilla* and Fornasari as *Zampa*. There is, however, a principal tenor part, *Alphonso*. and two additional principal basso parts, *Daniele Kapuzzi* and *Dandolo*. The last mentioned part was filled at La Scala, in 1835, by the excellent original *Dulcamara*, in "L'Elisir d'Amore," Giuseppe Frezzolini, who retired from the stage when the marriage of his daughter with Poggi took place. Desecration is unknown in Her Majesty's Theatre, but inadequate execution on the stage has been but

too frequent; inadequate execution too often not arising from the want of good performers, but from characters of an intermediate rank between principal and secondary ones being assigned to incompetent persons, although competent persons have not been wanting. In this manner *Don Giovanni* has suffered in "Il Commendatore," and *Torquato* *asso*, in "Il Duca di Ferrara."

Your obedient servant,  
A supporter of the  
LEGITIMATE LYRIC DRAMA.

## CORRESPONDENCE.

## MUSICAL COMPLIMENTS.

To the Editor of the "Musical World."

SIR,—Permit me to inform the public in general, and the musical reporters in particular, that I am about publishing a dictionary of musical compliments, for their especial use, which will contain numerous new words, exclusively of the conventional ones, such as *beautiful, charming, exquisite, delightful, lovely, inimitable, matchless, &c. &c.* I must own, that I am indebted to your most valuable and universally read miscellany, for many complimentary phrases; such as "unlimited satisfaction" (Mrs. Hill's concert at Liverpool) "Artistical simplicity" (Concert at Dedham). "It is but justice to this young lady to say, that she has much compass of voice" (Malmsbury Harmonic Society) "not equal to Miss Howe's in awful majesty, and dejection of spirit" (Brighton Concert) "The second movement was quite characteristic of a pleasure town" (ditto) all these you copied from provincial papers, therefore, you must not claim to yourself the merit of having coined them. Now, my compliments are quite new, and entirely my own; among which will be found "never ceasing applause," "throws all others into the back ground," "unequalled in her style, personal beauty, and lady-like deportment." I thought to add here, "and the elegant manner in which she carries a bouquet, and a laced pocket handkerchief" but omitted it, on observing a young lady, lately at a concert, unable to turn over the leaf of her book, in consequence of these two indispensable articles in an orchestra, now-a-days—"take care of your hearts, ye beaux, when Miss Christiana Matilda Rosetta Buggins, warbles her Philomelian notes," "her hynx is constructed of heavenly melos (mind, not melons)." From the specimens which I have given, I trust that the world at large, will patronize "The Cabinet of Musical Compliments," of

Your's, most melodiously  
Royal Academy of Music, LINUS.  
Feb. 26, 1844.

To the Editor of the "Musical World."

SIR,—For some time the columns of your journal appropriated to correspondents have been engaged by several professional gentlemen in expostulations on a correct method of Chanting, each contending warmly for his own opinions, and among them he who has declared himself author of a method—very naturally has asserted his own the best, and why not? why should not the parent love his offspring? why not the author? his book! the contrary would indeed be a phenomenon! as fondly as the father dandles his nursing, so the author cherishes the production of his creative genius. Your correspondent, Mr. Editor, intends not to be speculative, he is not about to presume in favour of one method of chanting over another; he rather assumes the position, they are each excellent for the purposes they are intended, and can therefore give offence to none. It is not with the method, but the application of chanting, the writer

is about to direct his attention, in which latter sense but little has been said. There has been much contention for syllabical correctness in chanting, and therefore nothing further need be advanced, for it would be an infliction on one's patience equal to the being compelled to listening to a pastor who would—to borrow from Mr. Stimpson—"preach without ceasing," or—the organist who would "play without ceasing," to say nothing of the singers who would—*fac simile* "sing without ceasing;" as neither too much of the one or the other can be profit-a-ble, moderation appears the happiest course. Music has charms—who will dare deny, but these admitted and felt, will not disprove that when seated in the church pew, the wandering thoughts of some, perhaps many, are collected, to be suffused with "balm sleep," during a wearisome display of the vocal qualifications of the *mes-sieurs* and the *mesdames*, the members of the organ-lost—who, however it may be questioned, seem often to "sing to the praise and glory of themselves?" and those beneath, who have "ears to hear," would often like not to hear.

I propose—Sir, submitting to your approval as health and circumstances may permit, the following papers. 1. "Chanting considered in its application to the services of the church." 2. When calculated to increase true devotion: its abuses, and the cause thereof. 3. On the advantages resulting, not from the interference, but from the friendly co-operation of ministers with their organists, that all may be done decently and in order. 4. The necessity of reform in the conduct of organ galleries.

If, Mr. Editor, you deem them worthy of insertion in the pages of the "Musical World," my earnest hope is, that at least to some who may peruse them—they may suggest good, if through insufficiency in the writer they fail to accomplish the desired end, that those who have the responsibility of a choir, may be induced by greater competency to make perfect the design, and thus from "good" work on "to better still." Let the chanters feel the solemnity of their sacred engagement, and their efforts will descend as a sunbeam to warm the hearts of the listening throng to join in the sacred song, because then the hallowed influence of the church will be enjoyed and acknowledged.

I am, your's truly,

F. N. E.

February 25, 1844.

## REVIEWS.

SIX SONGS, with Pianoforte Accompaniment, Composed and Dedicated to MISS DOLBY, by FELIX MENDELSSOHN BARTHOLODY. Op. 57. (Wessel and Stapleton.)

WE have to apologise to our readers and the publishers, for delaying our notice of this last new work of the great and celebrated Mendelssohn. Press of matters of immediate interest must be our excuse; and having said this, we shall say no more.

The German song-composers are as plentiful as mushrooms, but their excellence by no means vies with their fertility. Schubert led the way, with a new species of vocal composition, in which the accompaniment was made as prominent a feature as the melody—in many instances, indeed, much more so. This may be termed the "Romantic School;" and has given birth to a myriad of essays from various hands



(the best of which have proceeded from Beethoven, Weber, Spohr, Molique, Mendelssohn, and some of our English authors, Macfarren, Sterndale Bennett, Henry Smart, and others), some good, some bad, some indifferent, but all *romantic*, if not entirely hyperbolic. Schubert and his followers (including Kalliwoda, Loewe, and others of the fifth-rate Germans) have utterly nauseated the public with their ultra-effusions, till the name of a German *lied* has usually become the preface to a contortion of the countenance. But Schubert was a man of genius; and there is always something to admire in his productions. His imitators, on the contrary, have nothing to recommend them but uncouthness, unmelody, unrhythm, and uneverything but unaffectedness. While, therefore, Schubert will always live and be (though in a less extravagant degree) admired, and his "Erl King," "Gretchen's Song," and other gems, will ever preserve their station, such men as Kalliwoda, Loewe, and the like, and such unmeaning inflations as the "Goldsmith's Daughter" and the "Grave Digger" will be buried in the dust of oblivion. Among living composers, Spohr, Molique, and Mendelssohn (like their illustrious and immortal predecessors), while preserving all the true *romanesque* of the school, have discarded the affectation and extravagance; and in this particular they are closely emulated by our own composers abovementioned. We think Mendelssohn must take the highest place among all the modern Germans as a vocal, as much as he indisputably does as an instrumental, composer. His songs are marked by a profusion of rich and natural melody, while his accompaniments are at once original and characteristic. Perhaps, among all he has produced, the present set of Songs, so liberally and appropriately inscribed to our distinguished and amiable sister-artist, Miss Dolby, must take the most prominent place. They are equally charming as musical compositions, and effective as songs—and this tribute to their worth will be echoed by every English musician, so soon as they shall become generally known.

The first, entitled "Old German Song" (*Alt-Deutsches Lied*), in E major, is a tranquil and natural piece of writing, understood as soon as it is heard. The words convey the complaint of an unrequited lover, who bewails the indifference of his mistress. He wanders among the woods, and sighs and weeps, and dilates on the cruelty of her to whom he is entirely devoted, but who pays no heed to his passion, and treats his ardour with contempt. He likens himself to the plaintive forest-bird who has so often inspired the poet and the enthusiast—and who will still, again and

again, so long as there shall be poet and enthusiast to inspire. One verse we cite:

I am like the nightingale,  
Who so oft, so vainly, sings,  
And whose lonely tale of sorrow  
To his breast no soothing brings.  
What avails the little warbler,  
In the wood, his varied tones,  
If his song, however plaintive,  
Never thanks or pity owns?

In the gentle and reproachful melancholy of the sweet music to which this is allied, we find something which goes directly to the heart of one who can sympathize, and who has experienced, the sentiment it conveys. Though in a major key, it is a sorrowful ditty, proving that grief is not essentially *minor* (an opinion so often advanced), in musical illustrations of feeling. The melody is melody as soft as a virgin's sigh—a type of indefinite hope—and the murmuring and unrestricted flow of the accompaniment happily depicts the never absent thought, which reigns for ever in the bosom of the imagined sufferer. In this pretty and truthful strain, Mendelssohn has achieved the triumph of simple expression. It must be universally loved—because it touches a string whose vibrations are the many-voiced emotions of the human heart. So much do we love it that we are loth to leave prating about it.

No. 2, the "Shepherd's Song" (*Hirtenslied*), is set to a charming little poem of Uhland—a kind of Shelley in miniature. It is the herdsman's invocation to winter and summer. In his complaint against winter there is a *comfortableness*—so to speak—which extorts forgiveness for the dreariness of the bitter season.

O Winter, cruel Winter!  
You make the world so small,  
You drive us into the valleys,  
To our huts you send us all.

Fancy—a snug hut—a warm fire—a modest repast—and a loving wife to share it with us—can anything be more *comfortable*? But see how Universal Love creeps in, through all the holes and cranks of German song!

And if I should go over,  
My own true love to greet,  
Scarce o'er the threshold dares she  
Intrude her little feet.

How charming—how nice—how snug! So the shepherd must go in, and see his darling warm "her little feet" by the chimney corner, and say all sorts of pleasant and loveable things to her—perhaps ask her "when" and "where" and other important questions, &c., &c. The invocation to summer is charmingly poetical.

O Summer, charming Summer!  
You make the world so grand—  
The higher we climb up the mountains,  
The wider they seem to expand!

We must not quote further or we shall

exceed our limits;—suffice it, Love peeps in again, and the chosen one is by his side, in some fancied place, and on some fancied occasion, as much in summer as in winter. Love must keep the shepherd cool, and love must keep the shepherd warm—and, in fact, the shepherd like all other grades of humanity, must love or lament! and so it runs—who can alter it? (Who *would*?—we should like to know.) In the music to this pretty little poem, Mendelssohn has admirably caught the feeling. He presents us with a quaint, and simple, and somewhat wild, and very very catching tune, which in winter appears in the minor mode, and in summer in the major mode, of G. If one hears this once, one sings it all day in spite of one. There is no kind of elaboration in the accompaniment, than which nothing can be more simple and appropriate. But enough of winter and summer for the nonce.

The third song, "Zuleika," is a subtle poem from the pen of the metaphysical Goethe, the transcendent creator of *Faust*, and who, had not Schiller been, would himself have been the King of German Poesy—whereas he is only the Prime Minister. It is a fanciful address to the east wind—full of mysterious and shadowy emotions—with love, of course, for the pilot, and German all over and over. The music is of a far more lofty order than either of the preceding—is passionate and energetic, and gives ample scope for the fullest display of power in the vocalist. The melody is very striking, and the accompaniment, a busy and incessant shower of chords, perfectly emulates, the mystic transcendentalism of the poetry. In this song Mendelssohn is sailing in the same element as the mightiest of the German metaphysical poets, and worthily does he emulate the beauty, majesty, and extreme subtlety of his companion. As a developed effort, this must be pronounced the most complete song of the set.

Now comes No. 4, another sparkling little thought, that has all the air about it of one of those national melodies for which Germany is famous. As all German songs are about one subject, so Mendelssohn, being German to the lungs, chimes in with the unvarying custom of his country—and all his songs are about love.—No. 4. is entitled "Rhenish Popular Song," (*Rheinisches Volkslied*). We cite one verse of the poem, as a specimen. The poet's name is not mentioned.

Of all the pretty darlings in the world  
There's one I know that pleases me the best—  
She has a rosy mouth and dark brown hair  
And truly she leaves my heart no rest.

Two pretty dimples in her cheek, one dimple  
in her chin,

My thoughts so merry once, now are prison'd  
there within.

*But if, in her heart's dimple, a place I could  
but find,  
O there to be captive, all my life, I would not  
mind.*

What but the most unaffected and cheerful melody would fit these words? He who does great things well can best encompass small—and, illustrating this great truth, Mendelssohn has poured out of the recesses of his natural feelings a delicious little strain, which he who does not love, loves nothing—and he who does not sing, sings nothing. A more sportive, wilful, pettish, provokingly pretty tune was never conceived—like a bit of sunshine that will keep getting into your eyes—like a little maiden that runs about here and there, and interrupts you and plagues you—till you begin by scolding and end by kissing her.—Its perfection is that you can find out no particular thing in it to cite as a beauty—but that it is beautiful in spite of you and your reason—it is beautifully independent of analysis—a saucy thing, which says, “I am charming, *because I am so*—and I defy you to prove me otherwise, or to remain unaffected by my presence.” A little ditty that will ring in your ears, when you are old and bent down under the pressure of many years and much vexings, as a remembrance of your childhood, and a reminder that you too were once young, once happy, once zealous, and once full of love for all things—and for one in particular. It is vibrating in our atmosphere of sound, while we are striving vainly to explain to others, how and why it delights and torments us.

No. 5 is a mournful ditty, a “Venetian Gondolier’s song” (*Venetianisches Gondelied*). A lover (once more!) serenades his mistress, and the burden of his strain informs her that a *barque* is at hand, ready to convey herself and him over the *Laguna*, providing she be confiding enough to trust to his guidance. Whether or not his “Ninetta” responds to his call, the barcarole (for such, in effect, it is) tells us not, but leaves the serenader under the *Piazzatta*, trembling with anxiety, sick with uncertainty, and consuming with ardent devotion. The music, in B minor, is melancholy, lazy, motionless, as the *Laguna* itself, when the moon shines serenely upon it, and disturbs not its repose by her changings and flirtings, &c. It gives us no feeling of happiness, but the rather, a mopish, moody, dumpishness, the very essence of *megrin*, the very spirit of blue devils. Yet there is a quaint and tender langour about it, which lends an imperceptible charm to its sluggish motion, and like an opiate, steepens the senses in an involuntary elysium. It is the least welcome of any of the six songs; but we defy any one to be unaffected by its peculiarly torpid loveliness.

The sixth, last, and best, is entitled, “Journey Song” (*Reiselied*). The poetry is by Reichendorff;—a kind of metaphysical rumination on the rapid current of events,—and how man is the creature and the slave of them, and how he is tossed about in the sea of them, as a ship in a disturbed ocean, and how he is borne along by the current of them, as a leaf by the wind, and other truths, no less mystic than irrefutable. The music sweeps along, calling to our minds the couplet of Wordsworth:—

“A noise of wind, that rushes,  
A noise of water, that gushes”—

and bears away our thoughts and all the functions of our senses in its irresistible impetuosity. Like a fresh and fragrant breeze, it fans you as with the breath of heaven, which seems veritably to have inspired this balmy imagining of the great master. We cannot listen to this song, poured out—

In profuse strains of unpremeditated art,

as we have heard it by the thrilling soprano of Miss Rainforth, without feeling ourselves rapidly borne along on the wings of thought, to regions far away from this world and its sorrows—where the desire and the satisfaction are twin-born—where no undue influence of external objects can torment the soul—where no suffering is—but joy—joy—all joy! We have not the mastery of words sufficiently at command to convey to others the impression we receive under the influence of this magical gush of sound; we can only sum up our sensations by saying, that it seems to lift us right out of ourselves, and place us in some sunny paradise, impossible to imagine in indifferent mood—or under some such influence; and then even, vague and shadowy as the spirit of the unfathomable. Scales seem to drop from our eyes (to use the sublime expression of the Apostle), and we see things that are not but in dreams.

We are warned by our limits to cease; but if what we have said thus cursorily can give any impression to our readers of the beauty of these latest productions of the genius of the great Mendelssohn, we shall only be too happy.

In our review of the Services of Tallis, last week, we omitted to mention that they were edited by Mr. John Bishop, of Cheltenham, whose editions of the “*Messiah*” and other standard works have gained him such deserved celebrity. The new quadrilles and waltzes of Lanner, Labitzky, and Musard, should have been mentioned as the publications of R. Cocks and Co., Princes Street, Hanover Square. Q.

## Provincial.

### MANCHESTER LIEDERTAFEL.

We were amongst the favoured guests on Saturday evening of a young musical society designated by the above title (literally a song-table or tablet), implying an association for part singing; one which, if it be the youngest and the last, at all events is by no means the least, in merit, of our musical or harmonic societies. As its name imports, the *Liedertafel* is of German origin; and we believe there is scarcely a city in Germany that does not possess one or more of these friendly associations: the larger cities have several. In Hamburg, for instance, they flourish, and they are not limited there to the performance of part songs; but, as their choral strength augments, they take higher rank, and include in their concerts the oratorios of Handel, Haydn, Mendelssohn, and Spohr. We believe the Manchester Liedertafel originated in the year 1841, when a small number of young German friends agreed to meet for the purpose of practising part-singing. At first they only numbered five or six members: at present, we believe, they do not exceed a dozen, and on Saturday evening, being their third annual meeting, the only accession to their numbers was of four friends, Germans, from Liverpool, one of whom accompanied most of the pieces, at the piano. Yet, from resources apparently so limited, we venture to say, the members presented to their numerous friends on Saturday evening, a vocal entertainment, which for finish and completeness, has rarely been equalled in this or any other town in the kingdom. This concert was given in the Albion Music Hall, Piccadilly. It was the remarkable perfection of combination that was the great charm of this extremely agreeable concert. Every piece, however simple, was full of character; and the voices blended with such delightful unity, all being subordinate to the general effect, that there prevailed throughout the room, amongst musical men, but one opinion as to the astonishing effects produced by a dozen male voices in this exquisite amalgamation. We have heard nothing at all to compare with it, save the chorus of the German operatic company, some three years ago, in the splendid choral harmonies of *Der Freischütz* and *Fidelio*. This remarkable feature of German part-singing was not, in the present instance, the result of voices so selected that, by nature, none could predominate over the rest; very far from it. There was an exceedingly rich and pleasing tenor, possessed by the talented and amiable conductor of the evening; there were two basses, one a Manchester and the other a Liverpool gentleman, of considerable power and depth; but these were never heard o’er-topping the rest in the part-songs. We should only have guessed at the fact, if some of them had not been heard in solos and duets. There was in the concerted pieces none of that silly, overweening, individual vanity, which leads English singers, even in the glee and madrigal, to sing out so extravagantly as to extinguish the less powerful voices, which should be heard in harmony with them. On the contrary, every piece was sung as if the effect of the *tout ensemble* was the only thing sought after, and each seemed to care quite as much about over-doing as under-doing his part. The conductor throughout manifested the greatest taste, care, and watchful superintendence; and some of the crescendos and diminuendos, with the style in which the fortes and pianos were taken, under his leadership, gave a grace and a charm to the simplest forms of choral harmony, which it would be difficult to describe, and indeed impossible, without hearing, adequately to realise. After the performances, Mr. Samuel Fletcher, addressing the audience, said he felt he should be doing injustice to the feelings of most assembled, if they were to separate without giving some expression to those feelings; without tendering their most cordial and hearty thanks to the



gentlemen of the Manchester *Liedertafel* for the high gratification which they had afforded, and for the very extensive liberality of their invitations, as attested by the crowded state of the room (Great applause.) Mr. Adolph Meyer acknowledged the compliment in suitable terms, and expressed the thanks of the *Liedertafel* for the friendly indulgence shown by their auditory. In the name of the society, he confessed that they had a higher object than the endeavour to afford their friends a pleasant evening; they trusted to awaken a more general cultivation of that divine art, of which the immortal Luther had said, "After theology, I give to music the first rank and the first honour." (Applause.) His (Mr. Meyer's) friends and he felt aware that the poor bachelor condition of the *Liedertafel*, and its limitation to male voices, would prevent its ranks being joined by those whom they could never sufficiently value; but should any society be formed of larger dimensions, and gentlemen of more influence come forward, the humble services and aid of himself and his friends would be at their disposal. (Applause.) The day being the nuptial anniversary of our gracious Queen, the *Liedertafel* volunteered the English national anthem, and sang it in a style that would put most English amateurs to the blush. Thus ended this very agreeable meeting, shortly after ten o'clock. One subject was delicately adverted to in the brief address of Mr. Meyer, on which we feel a desire to add a few words. In Germany every *Liedertafel* is enriched by the accession of ladies' voices; and after all, any association of the kind must, to a considerable extent, be imperfect and incomplete without them. In Germany there is no difficulty in the way, any more than here there is found in forming parties of pleasure or book societies. In England, however, ladies, though they venture to publish their own books, or to send their own pictures to an exhibition, have hitherto shrunk from letting their voices be heard beyond the drawing-rooms of themselves or their intimate friends. In Manchester, we happen to know, there is no lack of vocal talent of a very high order amongst lady amateurs; and all that is requisite for the formation of a vocal society amongst themselves and their own friends, as it seems to us, is a due bond of confidence, such as would be established by giving to the ladies themselves the sole power of admitting candidates. In this way, as in the case of the lady patronesses of Almack's, it would be the fault of the arbitresses if the society was not sufficiently select, and then the fine voices and vocal talent with which some of our fair townswomen are gifted would no longer be in the condition of gems concealed in caskets, or endowments not duly exercised or appreciated.

#### ROCHESTER AND CHATHAM SACRED HARMONIC SOCIETY.

ON Tuesday week, "The Messiah," was given at the Guildhall, Rochester, by the above society, assisted by Messrs. Lockey and Atkins, and the Misses Flower, from London, as vocalists; Mr. C. Severn, of London, and the Messrs. Rogers and Lewis, of the Marine Band, Chatham, &c. The whole was led by Mr. J. L. Hopkins, Mus. Bac., &c., whose efficient mode of performing his duties cannot be too much admired. Much credit is due to the members of the Harmonic Society, for the proficiency they have attained in part singing, which, considering the time they have been organized, is astonishing. "I know that my Redeemer liveth," by Miss Flower, was a chaste piece of vocalism. Miss Sarah Flower's "He was despised," delighted us greatly. Mr. Atkins, and Mr. Lockey, were effective "Behold I tell you a mystery, &c." was given by the former in excellent style, and Mr. Lewis's accompaniment on the trumpet, was very creditable. The audience was numerous, embracing the rank and fashion of the neighbourhood.

#### BATH, Feb. 19.

THE GRAND CONCERT provided by Mr. Henry Simms at the Assembly Rooms, was numerous attended by the resident nobility, and gentry. Mr. John Parry ensures a brilliant company. His talents are unquestionable: his power over the instrument is unequalled, and his clever imitations are divested of mere common place mimicry by ready wit and good taste. The "Sleeping Beauty" was loudly encored; but Mr. Parry, substituted the "Music Lesson," which, giving suitable latitude for his versatility, can be always invested with something of novelty. A vehement encore followed the "Civic Legend of questionable authority—Whittington and his Cat," the words by Albert Smith. Mr. Parry did not wish a repetition, but gave his new song, denominated "Bitters," a ditty which many will endeavour to sing à la John Parry, and make themselves, which he never does—ridiculous. Miss Dolby was in fine voice, and won universal applause. The grand fantasia, with variations, on subjects from "Guillaume Tell," by Miss Emily Pooley, was a clever performance. A confidence, doubtless resulting from her perfect knowledge of that science to which she is devoted, gave decision to her touch and firmness to the passages. Mr. Miller sang with that delicacy of intonation and appreciation of his subject which have rendered him so deservedly a favourite with the musical portion of the Bath public. These characteristics were, in a ballad from the "Bohemian Girl," eminently apparent, and evidently appreciated by the audience. Mr. Bianchi Taylor conducted with his usual ability.

"THE ANACREONTIC SOCIETY" of this place gave its ninth concert on the 2nd inst., under the able direction of Mr. Millar, founder of the society. The vocalists were, Misses Louisa Patton, Mycock, and Moore, and Mrs. Darby; Messrs. C. Milsom, Millar, B. Taylor, Osmond, Stoye, Master Blake, and the Gentlemen Amateurs of the Society; piano-forte, Mr. T. S. Robbins. The programme was excellent, and the encores frequent. A trio by Mr. Millar, "Oh take the harp," was universally redemanded and greatly admired.

SEVERAL concerts have occurred here lately. On the 30th ult. Mrs. Simpson gave a *Soirée Musicale*, which was well attended. The vocalists were Miss Van Millingen and Mrs. Millar, Mr. Millar, and Mr. Bianchi Taylor. The selection, (chiefly Italian) was various and judicious. Mr. Bianchi Taylor directed the concert (which was entirely vocal) with great ability.

On the 6th inst., Miss Emily Pooley, pupil of the celebrated Mad. Dulcken, gave a *Soirée Musicale* to a full and fashionable audience. Besides the attractions of her own pianoforte playing, Miss Pooley was assisted by Mr. Bishop, an excellent violinist, and Miss Van Millingen, Mrs. Millar, and Mr. Millar, vocalists, who exerted themselves with distinguished success.

The attack upon Miss Dolby by one of the Bath journals, in the interest of Mdle. Fabroni (a young lady of some talent, who sings bad Italian music, and plays worse harp music), was as injudicious as unjust and ungentlemanly. It can only do injury to Mdle. Fabroni (who may, with reason, vociferate, "Save me from my foolish friends!") to write her up, as the phrase is, at the expense of one of the most accomplished and popular of the vocalists of Great Britain. No doubt, Miss Dolby, who is as much respected for her amiability and good nature as for her eminent abilities as a vocalist and musician, had a good hearty laugh at the critic and his criticism. "Poor man!" we can imagine our admired young singer exclaiming; "Poor man! your abuse is as unable to injure me as your praise is incapable of benefiting me." Mdle. Fabroni should recommend discretion, or at least the eschewal of vulgar coarseness, in the effusions of her over zealous and exceedingly silly partizan. Intending to

raise her in the estimation of the public, this stupid person could not by any possibility, had he tried his utmost, have had recourse to a surer method of turning Mdle. Fabroni into ridicule.—*From a Correspondent on the spot.*

[We were equally surprised and disgusted at the article alluded to, which some anonymous correspondent had the stupidity and impertinence to send us for insertion in our journal.—Ed. M. W.]

#### LEICESTER.

LECTURES ON MUSIC.—On Tuesday evening, Mr. Oldershaw delivered the first of two lectures on the "Secular Vocal Music of England," to the members of the Mechanics' Institute, in the New Hall. He gave a concise account of the general history of music, and of the particulars which have come down to us of the proficiency of the Druids, Anglo Saxons, and Normans, in the art. In treating of the Norman Conquest, he sang "The Song of Rowland" (supposed to have been chanted by Taillefer, at the battle of Hastings); and afterwards the ballad of "Robin Hood and the Bishop of Hereford." The lecturer was assisted by Miss Deacon, Mr. and Mrs. Rowlett, Messrs. Royce, Branston and Smallfield. At the conclusion of the lecture, Mr. W. Gardiner moved a vote of thanks to Mr. Oldershaw, who, he said, had evidently bestowed great research upon his subject—much more than he (Mr. G.) could have had patience to do, seeing that the earliest music of our ancestors yielded so little honey. Mr. Hollings seconded the vote, which was carried with applause. The subject was resumed last night, and the illustrations were of a pleasing character. They were sung by the parties above named.

MR. WYKE'S CONCERT.—The concert on behalf of this worthy gentleman, took place on Monday evening last. There was a very full attendance, a substantial proof of the estimation in which he is held by his fellow townsmen. The concert was perfectly successful. The glees were given with spirit, the songs with judgment and feeling, many of them encored. The overtures were played with precision by the orchestra, under the able leadership of Mr. Gill. The flute concerto, by Mr. H. Nicholson, jun. was a fine performance, and Mr. A. Nicholson's oboe obligato in Mrs. Inman's song, much admired. Mr. Nicholson's oboe fantasia was encored. This concert originated with the gentlemen connected with the Bell Harmonic Society, to which Mr. Wykes at all times renders his assistance. It was honourable to all concerned and creditable to a town which has within it excellent musical talent.

#### LINCOLN.

MR. A. T. TURNER'S Musical Entertainment in the City Rooms was well attended, and the company expressed their opinion of the talent of this young vocalist in a way that must have been highly gratifying to Mr. Turner and his patrons, "The death of Nelson" was sung with great feeling, and is to be repeated at the next entertainment. Mr. Millar's "Village Bells" was very generally admired.

#### MISCELLANEOUS.

VIENNA, Feb. 11.—Yesterday morning Mdle. Clara Novello, a native of London, and *prima donna* of the Imperial and Royal Italian Opera of this capital, was married, in the cathedral of Vienna, to the Count Gaspare dei Gigliucci, a patrician of Venice, chamberlain of the Emperor, and one of the wealthiest landowners of his country. The nuptial blessing was conferred by the Archbishop of Vienna, and, among the crowd who thronged the church, were remarked the high dignitaries of the Court, a large number of persons of the high nobility, and almost all the distinguished *litterati* and artists of this capital. The young bride is to quit the stage for ever. She will, however, appear

on it once more, in order to take leave of the public. It will be in the part of *Dona Anna*, in Mozart's *Don Giovanni*, in which she made her *début* at Vienna about eighteen months ago.—*Journal des Débats*.

**MUSICAL LIONS OF THE SEASON.**—We are destined to have a great influx of continental celebrities this season. Parish Alvars has already arrived, with a host of new compositions. Nicholas de Witte (a son of the General of that name) is here also as a harpist of great fame. Ernst and Sivori, the violinists, are certain to come. Dreyshock and Thalberg, the pianists, are also in the field; and there is some chance also of Liszt and Döhler. Last, not least, we are promised Mendelssohn and Charles Filtch.

**DEATH OF MR. WILLIAM PRICE.**—This excellent artist expired at his house in Lambeth, on Saturday the 10th, at the early age of 31. He was educated at the Royal Academy of Music, through the patronage of the Earl of Westmoreland, then Lord Burghersh, who was greatly struck with the uncommon ability exhibited by the late Mr. Price, when a mere boy, on the flute. At twelve years old, he played with the late eminent professor, Nicholson, at Covent Garden Theatre, in the season of 1826, who stated on the occasion, that his boy associate would one day become the first *orchestra flutist* in London, which opinion was fully justified, as he was for the last twelve years the principal flute in Covent Garden Theatre. He was a fellow student of Blagrove, Lucas, Grattan Cooke, Howell, Mudie, Crouch, and Holmes; he stood as high in social worth as in professional reputation with all who knew him as a companion or a musician.

**MELODISTS.**—The Duke of Cambridge will preside at the Melodists' Club to-day, to which Mr. Moscheles, Mr. Richardson, and Roberts, the Welsh harper have been invited.

**ANCIENT CONCERTS.**—The Duke of Cambridge will direct the first concert of Ancient Music, on the 13th of next month. Conductor, Sir H. R. Bishop; Leader, Mr. F. Cramer; Organ, Mr. C. Lucas.

**CHELTEMHAM.**—The last of Mr. Evans's Subscription Concerts took place on the 22nd inst., and was very well attended. Miss A. Rattan played a pianoforte concerto by Mendelssohn, most brilliantly.—Mr. Evans accompanied Mrs. Alban Croft, on the violin, in Handel's "*Sweet Bird*," extremely well. A Concert of Welsh music is announced to be given on St. David's day (to-morrow), at which, Mr. and Mrs. Croft, Misses Watchman and Fisher, Mr. Evans and Mr. Morgan (names smacking strongly of the leek), will assist. Signor Emiliani, will give a Concert on the 14th of March, and will perform several of his popular compositions on the violin.

**DRURY LANE.**—In the new ballet, 'The Beauty of Ghent,' which is apparently destined to run a successful career, the stage presents, during three long acts, a succession of showy scenes, crowded with pantomimists, *figurantes*, and supernumeraries, swelling processions; the leading performers indulging in vehement gesticulation and graceful posturing; but what all this bustle and parade is about, puzzles the great mass of gazers to discover, as the *libretto* only affords a clue to the intricacies of the plot. The story, however, is simple and familiar enough. 'The Beauty of Ghent' is another 'Victorine,' except that she is a Flemish goldsmith's daughter, instead of a Parisian grisette; but as there is no pantomimic mode of saying "I'll sleep on it," the occurrences in her dream are confounded with the preceding and subsequent incidents. Mlle. Fleury—who will be recognised by the frequenters of the Italian Opera as the representative of the *Queen of the Wilis*, in 'Giselle,' two or three seasons ago—though improved in executive power and pantomimic expression, is still too young in her art to rank as *première danseuse* on any but an English stage; and even here, she is at a disadvantage with all who remember Carlotta Grisi. Her youth, her form, and her graceful style of dancing, however, combine to produce a favourable impression, though not of a very lively kind; and her pantomime is intelligent, and at times effective. M. Hoquet Vestris, who personates the bridegroom, is a well-trained pupil of M. Albert; and, so far as muscular strength and agility go towards making a dancer, he is in a fair way of doing credit to his name and lineage; but the blank in his face is inauspicious of any other kind of talent. M. Albert displays that consummate address and artificial grace by which the veteran is even yet distinguished in pantomime. Our countryman, W. H. Payne, is clever and amusing in the character of a dancing-master; his *pas de l'irrogne* is amazingly droll. And our fair countrywoman, Miss Clara Webster, divides the honours with her foreign rivals.

**PHILHARMONIC SOCIETY.**—A rumour is abroad of the first musical consequence;—nothing less than the engagement by the Philharmonic Directors of Dr. Mendelssohn Bartholdy, to conduct the entire series of their concerts during the coming season. Of the immediate result of such a measure there can be little doubt, with any who have been present at the *Gewandhaus* concerts at Leipzig. Of the impression to be made by one man and one method on an orchestra, we have already an illustration at the Italian Opera; and to this, in the present case, is added the benefit of

counsel in research. We should be inclined to look forward to the future consequences of such an example, with a degree of hope which might seem almost enthusiastic; did we not call to mind that by a similar engagement—that of Haydn—the Symphony in its modern form was introduced to this country; yet still our musicians afterwards relapsed into the absurd practice of perpetually changing leaders and conductors—from those, as the old violin player said, "who fiddled very bad, to those who could not fiddle at all." We are aware, indeed, of much advance in taste and cultivation since those days, but we have learned to distrust prophecy "as a dangerous expenditure of mind."—*Athenæum*.

**BATH, Thursday, Feb. 22.**—Mr. Wilson, whose visits here always afford abundant pleasure to his numerous admirers, gave his new entertainment of Mary Queen of Scots this morning, and notwithstanding the severity of the weather, the room was as usual crowded, and the entertainment gave much gratification to the elegant audience assembled. All the airs in this new entertainment are beautiful, many of them exquisite. The first, "The Death-bed Lament of King James," is a fine old air, and the words quite classic. "Carle, noo the queen's come," is very spirited, and great amusement was caused by John Knox's "First Blast of the Trumpet." Perhaps the most elegant song of the whole is the "Last Lay of Chatelard," which Mr. Wilson said was adapted to an old French air. Mr. Wilson, we were glad to see, has quite recovered from his late severe hoarseness, and sang all his songs with his accustomed good taste and purity of tone. The Scottish Queen's sad story was told in a plain and pathetic manner, and the songs came in with much appropriateness.

**MR. PARISH ALVARS**, the celebrated harpist, has arrived from the Continent, for the season. We understand that Mr. Alvars has composed a new Concerto for the Harp, with full orchestra, which we hope to hear at the Philharmonic Concerts.

**MRS. ORGER.**—A correspondent informs us, that Mrs. Orger, the very clever actress, was born in February 1788—and is, therefore, past 56, and not 66, as stated, by mistake, last week.

**MR. JOHN PARRY** will resume his pleasantries at the Haymarket Theatre next week, having been re-engaged by Mr. Webster, for a limited period, to sing his buffo scenes between the dramatic pieces.

**MENDELSSOHN** will be in London by the 15th of April, and will, we understand, conduct the second Philharmonic Concert.



BERLIN, FEB. 7.—There is much conversation on the subject of an imperative order, that the Psalms composed by the general music director for spiritual music, Dr. Mendelssohn Bartholdy, for the improvement of the church service, shall be no more performed by the new Cathedral choir in the court church; and that instead, Psalms shall be sung to the old Lutheran melodies. The melodies of Mendelssohn have been much objected to by many of the church authorities, who pretend that that they are not written in the pure church style; and the simple melodies of Luther have been therefore substituted for them. Mendelssohn, who had the intention to have set to music the whole of the Psalms, had better, under these circumstances, return to Leipzig, where in the same style of music so many opportunities are offered him.

SOCIETY OF BRITISH MUSICIANS.—(From the "Times.")—"The fourth meeting of the second series took place on Thursday, the 22nd. The proceedings commenced with a quartet in D, by Mr. H. Brinley Richards, for two violins, tenor and violoncello, played by Messrs. Willy, Cramer, Graves, and Goodban. It is a composition of considerable merit, very spirited and striking in many parts, and obtained a good deal of applause. In the course of the evening, Mr. Neate played a trio of his own composition, accompanied by Messrs. Willy and Goodban, with great applause. This piece possesses sterling merit. The movements are full of melody, and the composer's style of playing, which is peculiarly chaste and delicate, gave them all the effect of which they were susceptible. The other pieces most worthy of notice, were a song by Mr. J. W. Davison, excellently sung by Mr. Ferrari, and a sonata by Charles Horsley, played by himself on the pianoforte, accompanied by W. L. Phillips on the violoncello. The first was very deservedly encored. It is full of a wild and impressive character, well accented with the words (which are Shelley's)—

Rough wind, that moaneth loud,  
Grief, too sad for song,  
Wild wind, when sullen cloud,  
Knells all the night long.  
Sad storm, when tears are vain,  
Bare woods, whose branches stain,  
Deep caves and dreary main,  
Wait for the world's wrong!—

and not the least part of its merit lies in the accompaniment. Mr. C. Horsley's sonata obtained the warmest applause for him, and evinced a very superior talent. Several of the passages, from their grace and neatness, excited murmurs of approbation. Much praise was due to Mr. Phillips's accompaniment. The room was well attended."—*The Morning Post* gives the programme, and makes the following remarks:—

"The above programme was under the direction of Mr. James Calkin, generally well executed. Miss L. Samson made a first appearance, and will sing better when less alarmed. Mr. Davison's song was encored. It is clever, but too much in imitation of Spohr. Mr. Calkin's song, with less pretensions, and with some pretty poetry by Mr. G. Budd, was nicely sung by Miss Cubitt, who has placed herself, with great discretion, under Sir G. Smart's tuition. The best of the MS. works was Richards' quartet, containing a lovely andante and a brilliant finale. It is replete with clever imagery, instrumented most ingeniously. Horsley's sonata had some good points, but it is not original, and he plays too *forte* to illustrate its best passages. Neate's trio is the work of an experienced master."

*En passant*, we must say, that if Mr. Davison's song be in imitation of any body, it is decidedly not Spohr, to whose music it bears no shadow of resemblance. Moreover, we think very highly, indeed, of the brilliant duet of Mr. Charles Horsley, with all deference to our friendly cotemporary. We have annexed the programme:—

Quartet in D, two violins, tenor, and violoncello, Messrs. Willy, Cramer, Graves, and Goodban—H. B. Richards; Canzonet, "Fidelity," Miss L. Samson—Haydn; Trio in C, No. 2, pianoforte, violin, and violoncello, Messrs. C. Neate, Willy, and Goodban—C. Neate; Quartet in A, op. 18, two violins, tenor, and violoncello, Messrs. Cramer, H. Wheatley, Graves, and W. L. Phillips—Beethoven; Song, "Rough wind that moaneth loud," Mr. Ferrari—J. W. Davison; Sonata, pianoforte and violoncello, Messrs. C. Horsley, and W. L. Phillips—C. Horsley; Canzonet, "Ah! well do I remember," Miss Cubitt—J. Calkin; Trio, "Soave na il vento," Miss L. Samson, Miss Cubitt, and Mr. Ferrari—Mozart.

We have only to echo the opinion of our friendly cotemporaries on the merits of Mr. Richards's clever quartet, and the admirable duet of Mr. Horsley. Miss Samson's timidity prevents us from forming, as yet, any opinion of her capabilities. The song of Mr. Calkin is quiet and pleasing; it was charmingly rendered by Miss Cubitt. Mr. Ferrari sang with infinite spirit; indeed, better than we ever heard him, and well merited the unanimous encore he obtained. Mr. Potter, Mr. J. W. Davison, and Mr. H. B. Richards, accompanied the vocal music.

#### MADAME DULCKEN'S SOIREE MUSICALE.

—The third and last concert of the second series was given at the residence of Madame Dulcken, in Harley Street, in the presence of a considerable assemblage of amateurs, who seemed to regret the closing of these delightful meetings, where so much sterling music has been heard, with the additional charm which a circle almost private in its nature affords in hearing classical inspirations. Madame Dulcken played magnificently. In Weber's sonata in C, she was never more certain, brilliant, and effective. She performed also the pianoforte in a MS. trio, by Macfarren, aided by Messrs. Willy and Lucas. The work is only in one movement, opening with an elegant *romanza*, which glides into an animat-

ed *allegro*. This trio pleased much; it was gracefully conceived and carried out, replete with clever phrases, and was a just compliment on the part of Madame Dulcken to a very able writer. Beethoven's glorious quintet in C, was superbly gone through by Willy, Goffrie, Loder, Ella, and Lucas. Madame F. Lablache, after a long absence from the musical world, by indisposition, reappeared with *éclat* in Kalliwoda's air, "The grave digger." She sings as if it was in earnest; and that is, after all, the secret of effective vocalisation. Signor F. Lablache gave Handel's air, "O vo idel Erebo," with truth and precision.

MRS. ORGER.—Mr. Editor,—In your kind notice last Sunday of the illness of my daughter, Mrs. Orger, a slight mistake occurs in regard to her age, which would seem to imply that I am an *old woman*! I trust that you will therefore excuse my being tenacious upon that point, and allow me to assure you that Mrs. Orger's last birthday made her fifty-five, and that I, her mother, am only eighty-one.—I am yours, &c.

HANNAH IVERS.

1, Little St. Thomas Apostle, Feb. 7.

M. ERNST.—This extraordinary violinist has at length made up his mind to pay London a professional visit in the spring. "Good wine needs no bush"—*ergo*, it requires not that we should puff-off, *en avance*, a talent with which, though but privately estimated in London, the better half of Europe has long been clamorous. But it is not so generally known that M. Ernst possesses also the composer's feeling to an extent but very rarely found in modern executants, and that, withal, he has so little presumptuous a disposition, so genial a heart, and so abounding a spirit of liberality towards all who follow the art, that, among those who shall have the pleasure to know him, he must assuredly win not fewer admirers for himself than enthusiasts for his performance.

#### Notices to Correspondents.

Mr. LING will be attended to. Mr. C. HALE, (Cheltenham), received. T. G. WELLER will receive our best attention. INQUIRER.—Can our correspondent read? We have enumerated the duties of the EDINBURGH PROFESSOR OF MUSIC at least a dozen times, in our pages, and have shewn how, in all respects, Mr. W. STERNDAL BENNETT is the fittest person for the office. Our correspondent may as well know, that except for him and his by no means worthy rival, Mr. Donaldson, there is not the slightest chance for any of the candidates. This we positively know to be a fact. Opinions in Edinburgh are generally in favour of STERNDAL BENNETT, whose splendid abilities and prepossessing manners have made a lively impression on the learned and intelligent professors. MAD. DULCKEN, many thanks. MR. STIMPSON, we own ourselves in the wrong, and will err no more.



**Theatre Royal, Covent Garden.****M. JULLIEN'S GRAND BAL MASQUE,**

to take place on Monday, March 4, 1844 (the first of the kind ever given in this country). M. Julien begs leave most respectfully to acquaint the Nobility and Gentry that he will have the honour, for the first time since his residence in this country, to give a GRAND BAL MASQUE, to take place on Monday, March 4, 1844. M. Julien's long connexion with the Grand Balls at Paris being well known to many of the English aristocracy, he has frequently been solicited to present one of those splendid, and indeed unrivalled Entertainments, to the London Fashionable World; but the want of sufficient space in the buildings of which he has hitherto had the control being an insurmountable obstacle, he has not been able to comply with those wishes. Immediately, however, on M. Julien becoming Lessee of the Theatre Royal, Covent Garden, he commenced making the necessary arrangements for one of those fascinating soirées, disposing the general decorations and fitting up of the Theatre accordingly, so as to form an area, which, when thrown open on the Ball Night, will, it is thought, be pronounced unequalled by any Salle de Danse in Europe. M. Julien trusts that his long experience in conducting the Balls of the Grand Opera at Paris will be a sufficient guarantee for the excellence in every respect, of the one here announced, and that he will be enabled to produce such an entertainment as will not only meet with general approbation, but also one which will become a favourite with the Nobility and Gentry of this country. The Orchestra will consist of Seventy Performers, and be composed of first-rate artists (being the same as on the Concert Nights). Conducted by M. Julien. Tickets for the Ball, 10s. 6d. each, to be obtained at the Box-office of the Theatre; of Mr. Mitchell, 33, Old Bond Street; and of Mr. Sams, St. James's Street. Full particulars will be published in due course, this early announcement being merely made with a view to afford sufficient time for visitors to arrange their parties and costumes. Mr. Nathan, of No. 18, Castle Street, Leicester Square (who has just returned from Paris with a large selection of New Fancy Dresses), is appointed Costumier to the Ball, of whom Tickets may be obtained. A Ball of this kind being a most interesting and brilliant spectacle, M. Julien intends to devote the audience portions of the theatre to the accommodation of those Ladies and Gentlemen who wish to be mere spectators of the gay scene, those parts being entirely unconnected with the Salle de Danse. Prices of admission for Spectators:—Dress Circle, 5s.; Boxes, 3s.; First Gallery, 2s.; Second Gallery, 1s. Private Boxes and Places may be secured of Mr. Reilly, at the Box-office of the Theatre; of Mr. Mitchell, 33, Old Bond Street; of Mr. Sams, St. James's Street; and at Mons. Julien's Office, 3, Maddox Street, Bond Street.

TO PERSONS IN THE BRITISH EMPIRE WHO SPEAK OR WOULD ACQUIRE THE FRENCH LANGUAGE.

**Le Courier de L'Europe,**  
BOHAIN'S FRENCH NEWSPAPER,

Published every Saturday; a complete digest of all the papers printed in France, whether Political, Literary, Scientific, Artistic, or Judiciary. Subscription, *paid in advance*, £1. 6s. per annum; 13s. for six months; or 6s. 6d. per quarter; separate numbers, 6d. each, stamped for post, and circulating free in all the Colonies of the British Empire. It will be forwarded, on receipt of a Post-Office order, by the Publisher, 10, Wellington-street, Strand; Mr. Joseph Thomas, 1, Finch-lane, Cornhill; M. W. Seguin, 45, Duke-street, St. James's-square, or any Bookseller or News Agent in the United Kingdom. Published every Saturday, at 2 o'clock, P.M. Advertisements, which are received at the Office in Wellington-street, and by Mr. Thomas, 1, Finch Lane.

**The Art of Singing.**

For the Bass Voice.—Mr. CRIVELLI begs to acquaint his Friends and the Public, that his Work on the ART of SINGING, adapted, with alterations and additions, for the Bass Voice, is now ready, and may be had of Mr. CRIVELLI, at his residence, 71, Upper Norton Street, and at all the principal Music-sellers.

Mr. CRIVELLI, having had several applications for his former PROGRESSIVE EXERCISES on the ART of SINGING, begs to inform his friends and the public that the above work contains all the former exercises on a larger scale, forming a complete system for the development of the vocal organ, and cultivation of the human voice. This work contains 132 pages of Observations, Scales, Exercises, and Solfegeos, the result of thirty years' study and experience in this difficult branch of the art; and may be had of Mr. Crivelli, as above, and at all the principal music sellers, price 24s.

**English Ballads.**

T. PROWSE (of 13, Hanway Street), begs to offer to the admirers of English Ballads, his splendid collection of new songs, including the most successful efforts of the best composers. The chefs d'œuvres (in the ballad school), of those distinguished and popular writers—ALEXANDER LEE, EDWARD JAMES LODER, and CLEMENT WHITE, are embraced in T. Prowse's unrivalled catalogue. Full particulars shortly of the above and other features of the catalogue will be given.

**To Flute Amateurs.**

T. PROWSE 13, Hanway Street, Oxford Street (manufacturer of the celebrated "Nicholson Flute,") begs to inform his friends and the musical public that it is his intention to establish Morning and Evening Parties for the practice of FLUTE TRIOS, QUARTETS, &c. He has engaged the services of the following distinguished and popular flautists:—Messrs. RICHARDSON, SAYNOR, HODG-KINSON, and others, whose names will be duly announced. Terms and further particulars may be had of T. PROWSE, 13, Hanway Street, Oxford Street; (where a large assortment of "Nicholson Flutes" are always on sale).

**Just Published,**  
**Cathedral Music.**

A collection of Sacred Music, consisting of Morning and Evening Services; Anthems and Chants for Four Voices, with a separate accompaniment for the organ or piano-forte, including the Magnificat and Nunc Dimittis in F, arranged from the works of Mozart &c., so generally admired. By ALFRED BENNETT, Mus. bac. Edited by Thomas and Henry Bennett. Price 16s.

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An Anthem adapted and arranged from Haydn's Creation, by THOMAS BENNETT. Price 3s. 6d.

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For the use of Churches, Chapels, Schools, and Private Families; Selected from the works of Marcello, Handel, Haydn, Luther, Mason, Boyce, &c., forming a most complete collection of Devotional Music, by J. M. COOMBS. Price 6s.

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**Miller's Psalms of David,**

For the use of Parishes, &c. &c., from the Version of Tate and Bradley, by the REV. GEORGE HAY DRUMMOND. Price 12s.

Coventry & Hollier, 71, Dean Street, Soho; where may be had a Catalogue of Sacred Music.

**New Songs***Just Published.***SIX NEW SONGS,**

WITH

ENGLISH AND GERMAN WORDS,

BY

**William Sterndale Bennett.**

1. Musing on the Roaring Ocean.....	2 0
2. MAY DEW.....	2 0
3. FORGET ME NOT.....	1 6
4. LONG, LONG THE NIGHT.....	2 0
5. THE PAST.....	2 0
6. GENTLE ZEPHYR.....	2 0

"We have seldom met with so many beautiful thoughts scattered over so small a space as are to be found in the present half-dozen ballads. The first, in B flat major (the poetry by Burns), is a simple and touching melody, accompanied in the most thoroughly artist-like style. It evinces several new points, and as charming as new. No. 2, in A flat, is a perfect gem. The words are an excellent translation of Uhland's address to the 'May Dew,' and the exquisitely delicate cheerfulness of the music is in perfect character with the poetry. In this ballad we find it difficult to individualize beauties, since from the first bar to the last it is a regular consecration of bright thoughts. If we can find a preference, it is for the passage to the words,

"All the holy charms that hover—"  
which is as new as it is charming—and a still greater (if possible), for the quaint and lovely final phrase, which is eternally ringing in our ears, "like a melody of early years," with a perseverance indomitable. No. 3, 'Forget me not' (the words by L. E. L.), in E major. No. 4, in the plaintive key of F sharp minor (Mr. Bennett's key of predilection), is an address to Chloe in sickness (by Burns), and, saving a progression in the opening symphony, is absolutely perfect—an ebullition of profound passion, and the purest unacknowledged sentiment. He who can listen to this without emotion must indeed be stony-hearted. The first hearing of it affected us—obdurate critics as we—even unto tears. No. 5, in E flat, to Shelley's incomparable poem, 'The Past,' has a sustained feeling of melancholy well suited to the words, and contains more than one new and remarkable point. No. 6, is a reprint of the ever-verdant and ever-welcome 'Gentle Zephyr,' written and published originally eight years ago, when the remarkable genius of its composer was attracting general notice. We loved it then, and we love it now, and, as then and now, we feel we shall love it ever. Should our remarks persuade any of the readers of the 'Musical World' to turn their attention to these songs, we can safely promise them a fund of pure and wholesome gratification. Would that such things were legion—instead of, as they are—one in a thousand."—MUSICAL WORLD, Nov. 3.

Coventry & Hollier, 71, Dean Street, Soho.

**Theatre Royal Covent Garden.****M. JULLIEN'S CONCERTS.****MOST POSITIVELY THE LAST WEEK.**

M. JULLIEN has the honour to announce that his ANNUAL BENEFIT will take place this Evening, THURSDAY, Feb. 29, the last night but Two. The Programme will include Thompson's Seasons, the Grand Work of Haydn; a Selection from Rossini's Stabat Mater; Fantasia from Torquato Tasso; The Duet from Norma; Solos, by Messrs. Richardson, Delfiore, Barret, Baumann, and Herr Koenig; also by M. Pilet, the celebrated violoncellist, who has just arrived from Paris, and will make his first appearance; and, for the first time this season, the Nightingale Valse, performed on the Piccolo, by M. Julien. One of M. Julien's most favourite pieces will be presented to each Lady visiting the Dress Circle or Private Boxes.

To Commence at eight. Promenade and Boxes, 1s.; Dress Circle, 2s. 6d.; Private Boxes, £1. 1s.; each. Places may be secured at the box-office; also at Mr. Mitchell's Library, 33, Old Bond Street; Mr. Sams, St. James's Street; and at M. Julien's office, 3, Maddox Street, Bond Street.

**Classical Chamber Concerts,**

36, Baker Street, Portman Square.

MR. SALAMAN'S FIRST CLASSICAL CHAMBER CONCERT will take place at his residence, 36, Baker Street, Portman Square, on Monday evening, the 11th of March, at half-past eight. Mr. Salaman will be assisted by Signor and Madame F. Lablache, Messrs. Loder, Lindley, Hill, Anfossi, Cooke, Rae, Lazarus, and Baumann. The compositions will be selected from the works of Haydn, Mozart, Beethoven, Weber, Hummel, Spohr, and Mendelssohn. Subscription Ticket for the series, one guinea; a Family Ticket, to admit three persons, one guinea; Single Ticket, 10s. 6d. At the principal Music Shops, and of Mr. Salaman.

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**Enlargement of the Musical Examiner.**

The Proprietors of the MUSICAL EXAMINER have determined to enlarge the size of their periodical, and commence this week accordingly. Their reason is—that owing to their confined space, they have been obliged to refuse two out of three of every advertisement offered them; and advertisers, finding that, from its great circulation and its wide professional influence, the MUSICAL EXAMINER is an admirable medium for their announcements, are so constant in their applications to our office, that in the hope of satisfying all parties, the Proprietors have at length consented to add four pages to the work, which will thus give scope for the insertion of advertisements and the addition of other interesting matter. We beg to call the attention of concert-givers, professional teachers, lecturers, music-publishers, and all advertisers, to this fact. The MUSICAL EXAMINER may henceforth be sent, stamped, to any part of the British dominions, free of expense.

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Full vocal score, with Piano or Organ accompaniment, by the composer.

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(For piano-forte solo)

the last and most finished instrumental efforts of this illustrious composer, and (which makes them intensely interesting to his admirers),

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(For reviews of these great works, see the "Musical World," the "Musical Examiner," the "Atlas," the "Spectator," the "Sunday Times," and other distinguished critical authorities.)

The following works are also highly interesting to the Musical Public.

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At the last Soiree of "The Society of British Musicians,"

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Also all the Songs of

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LE CARNAVAL DE VENISE,  
Andante and Variations Burlesques,

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H. W. Ernst,

(NOTICE TO THE PUBLIC.—When I composed these variations to a Theme which had already been varied by Paganini, I had no intention of publishing them. It was my wish to introduce a piece whose form and character would permit the introduction of that part of the Paganinian difficulties, which, if introduced in a composition of any other kind, appeared to me ill placed, and indicated a want of taste and originality. However, the different and inexact arrangements of those which have lately been illegally published, as well as the by no means delicate proceedings of certain artists who have played this piece in public without affixing my name, have induced me to consent to its appearance. I declare at the same time, that the present edition of my variations on the *Carnaval de Venise* is the first which has been published with my consent.)

H. W. Ernst.

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Duet, two voices, "Oh were I but a drop of dew"... 3 6  
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On Wednesday evening, 6 March, 1844, will be performed Handel's Oratorio Saul. Principal Vocal Performers,—Miss Rainforth, Miss Cubitt, Miss Dolby, Mr. Bennett, Mr. Giubilei, and Mr. H. Phillips. The Band and Chorus will consist of above Five Hundred Performers. Tickets 3s. each; Reserved Seats 5s.; may be had of the principal Music-sellers; of Mr. Bowley, 53, Charing Cross; and of Mr. Ries, 102, Strand, opposite Exeter Hall.

THOMAS BREWER, Hon. Sec<sup>y</sup>

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## UNDER THE MOST DISTINGUISHED PATRONAGE.

SIGNOR MAGGIONI has the honour to announce that his Grand ANNUAL CONCERT will take place at the above Room, on Monday Evening, March 4, 1844.

PRINCIPAL VOCAL PERFORMERS.—Madame Garcia, Madame Gallinari, and Madame Parigiani, Miss S. Flower, and Miss Galbreath, Mr. Allen, Signor Gallinari, and Signor Brizzi, Signor F. Lablache, Mr. Weiss, Mr. Ferrari, and Signor Burdini.

INSTRUMENTAL PERFORMERS.—Madame Dulcken and M. Benedict will perform a Fantasia and a Grand Duet, on P. Beale and Co.'s New Patent Euphonicon Pianoforte. Mr. J. Balsir Chatterton will perform a Solo on the Harp. Mr. C. Goffie will perform a Fantasia on the Violin. Signor Maggioni will give an Italian recitation between the parts.

Conductors Signor Negri and Signor Gallinari. The Programme will contain a selection from the latest Operas, Don Sebastiano, Marie de Rohan, The Bohemian Girl, &c.

Tickets 5s. each; Reserved Seats, 10s.; Family Tickets to admit three, 12s. To be had of all the principal Music-sellers; and at Signor Maggioni's residence, Portland Cottage, Portland-road.

## Mr. Frederick Chatterton.

harpet to H.R.H. the Duchess of Gloucester, and the Courts of France and Belgium, has the honour to announce THREE SOIREES MUSICALES; the first to take place on Thursday, March 7, at his residence, No. 87, Newman Street, Oxford Street, to commence at 8 o'clock precisely. Mr. Frederick Chatterton will perform during the Series on Erard's Gothic Harp the chefs d'œuvres of the ancient and Modern writers for the harp in every style, selected from Krompholtz, Naderman, Dizi, Bochsa, Labarre, and Parish Alvares. Amongst the novelties Mr. Frederick Chatterton will perform a new concerto, composed expressly for him by Parish Alvares, a selection from Dizi's last new set of studies, presented to him by the author in Paris; also three fantasias of his own composition, including a new one dedicated to his master, N. L. Bochsa. He will be assisted on each occasion by eminent vocal and instrumental performers. Family Subscription Tickets to admit three, One Guinea: Single Tickets, Half-a-guinea; to be had at the principal Music Warehouses, and of Mr. F. Chatterton.

## PROGRAMME OF

## Mr. Henry J. Banister's

THIRD

## Quartet Party,

Saturday Evening, March 9, 1844.

Quartet in D Major, Fesca; Grand Fugue for Piano-forte solo, in C sharp Major, Sebastian Bach: Quintet in G Minor, Onslow; Trio, Pianoforte, Violin, and Violoncello, in G Major, Beethoven; Quartet in C Minor, (No 28), Haydn.

Tickets of admission, 2s. 6d. each, may be had on application to Mr. BANISTER only.

50, Burton Crescent, Tavistock Square, February, 1844.

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## Wilson's Scottish Entertainments,

Music Hall, Store Street, Bedford Square.

On Monday Evening, March 4th, 1844, at Eight o'clock Mr. WILSON will give "A NIGHT W' BURNS." Piano-forte, Mr. Land.

## PROGRAMME,

Part First.—Handsome Nell—Tibbie, I ha'e seen the day—Young Peggy blooms, our bonniest lass—Behind yon hills where Lugal flows—Duncan Gray cam' here to woo—My heart is a-breaking, dear Tittie—Scots, wha ha'e wi' Wallace bled.

Part Second.—The glomy night is gathering fast—A man's a man for a' that—Of a' the airts the wind can blaw—The dell's awa wi' the Exciseman—Robin's awa. The doors will be opened at half-past Seven o'clock, the Entertainment commence at Eight, and terminate about Ten o'clock.

In the Press, the Music in Mary Queen of Scots.

Front Seats 2s. 6d.; Back Seats, 2s.

Books of the Words, 6d.

On Monday Evening, the 11th of March (by desire),  
THE SELECTED ENTERTAINMENT.

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At the Music Hall, Store Street, MR. TEMPLETON will have the honour of continuing his popular Series of Entertainments every Wednesday evening, with his interesting one entitled "Mary Queen of Scots, and the Music of her Times," including that of her ancestors, the Kings of Scotland. On Friday, the 8th March, at Crosby Hall, Mr. T. will give his highly popular entertainment, "The Beauties of Burns." For particulars see programmes.

Mr. T.'s numerous provincial and other engagements will prevent his re-appearance at Hanover Square until early in March, when he will have the honour of submitting novelties now in preparation.

Tickets and Programmes may be obtained at the principal Music Warehouses.



## The Handel Society,

INSTITUTED 1843.

The Members are informed that the  
**FOUR CORONATION ANTHEMS,**  
THE KING SHALL REJOICE,  
ZADOK THE PRIEST,  
MY HEART IS INDITING,  
LET THY HAND BE STRENGTHENED,

are now ready, and may be obtained of Messrs. Cramer, Addison, & Beale, or of the respective local Secretaries.

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**Her Majesty's Theatre,**

SEASON 1844.

The following outline of the arrangements for the ensuing season, is respectfully presented to the Nobility, Subscribers, and the Public.

**ENGAGEMENTS FOR THE OPERA.**

Madame Grisi, Mademoiselle M. Favanti (her first appearance at this theatre); Madame Bellini, Madame Dal Fiori, and Madame Persiani. Sig. Mario, Sig. Corelli (his first appearance at this Theatre), Sig. Dal Fiori, Sig. Felice (his first appearance at this Theatre), Sig. Fornasari, Sig. F. Lablache, and Sig. Lablache.

Director of the Music, Composer and Conductor, Sig. Costa.

The Repertoire will consist of a selection of the most admired Works, and amongst the novelties will be presented Persiani's new Opera, "La Fantasma," produced with great success at the Italian Opera, Paris; and Ricci's new Opera, "Corrado D'Altamura," produced with great success at the Scala, Milan, and now in rehearsal at the Italian Opera, Paris. And an entirely new Opera, composed by M. Costa, expressly for the company, entitled "Don Carlos."

**THE BALLET.**

Mdlle. Carlotta Grisi, Mdlle. Frasi, of the Teatro di Pergola, Florence (her first appearance at this theatre); Madame Guy Stephan, Mdlle. Scheffre, Mdlle. Ferdinand, Mdlle. Plunket, and Mdlle. Barville (their first appearance at this theatre); Mdlle. Fanny Ellsler, and Mdlle. Cerito. M. St. Leon, M. Montassu (his first appearance in this country), M. Coulon, M. M. Gosselin, M. Gouriet, M. Vennafre, M. Bertram, and M. Perrot, and a numerous and efficient corps de ballet.

Arrangements are also pending with Mdlle. Tagliani, and there is every probability that the talent of this eminent artist will be secured for a limited number of representations.

**THE ORCHESTRA**

will consist of the same combination of talent which has entitled it to the distinctive merit of being the first in Europe. The Chorus will be numerous and effective. Leader of the Orchestra, M. Tolbecque; Principal Artiste of the Theatre, Mr. W. Grieve; Maitre de Ballet, M. Perrot; Sous Maitre de Ballet, M. Gosselin; Regisseur de la Danse, M. Coulon; Leader of the Ballet, N. Nadaud.

Madame Persiani and Sig. Fornasari will appear on the first night of the season, in Herold's Chef d'Œuvre of Zampa.

The debut of Mdlle. Favanti, will be forthwith arranged, Madame Grisi, Sig. Mario, and Sig. Lablache will appear at the re-opening of the theatre immediately after Easter.

Mdlle. Carlotta Grisi will arrive in town in a few days, and will appear on the first night of the season, in a new ballet, founded on Victor Hugo's celebrated work of "Notre Dame de Paris," entitled La Esmeralda. The part of Esmeralda by Mdlle. C. Grisi; the part of Pierre Gringoire, by M. Perrot.

Mdlle. Cerito will arrive at the end of April.

Among the novelties in the ballet department will be produced the new grand ballet, entitled Jeanne d'Arc. Jeanne d'Arc Mdlle. Fanny Ellsler.

The Theatre will open in the first week in March, when will be produced Herold's celebrated opera of Zampa. Camilla, Madame Persiani; Zampa, Sig. Fornasari.

To be followed by a new ballet, by M. Perrot; with new scenery, dresses, &c., entitled La Esmeralda. The music by Sig. Pugnani. The Scenery by Mr. W. Grieve. The principal characters by Mdlle. Carlotta Grisi, Mdlle. Adelaide Frasi, Madame Guy Stephan, Mdlle. Scheffre, Mdlle. Plunket, Mdlle. Ferdinand, and Mdlle. Barville, M. Perrot, M. Coulon, M. Gosselin, and M. St. Leon.

London:—G. PURKES, at the "Musical World" Office, Dean Street, Soho, where communications for the Editor, and works for Review, and Advertisements are received.—R. GROOMBRIDGE, 5, Paternoster Row, MITHRAEON, Buchanan Street, Glasgow; and the following Music Sellers:—Chappell, New Bond Street; Cramer & Co., Regent Street; Cocks & Co., Princes Street; D'Almaine, Soho Square; Duff & Hodgson, Oxford Street; Tregear & Lewis, Chesapeake; Lender, New Bond Street; Lonsdale, Old Bond Street; Mills, New Bond Street; Olivier, New Bond Street; Z. T. Purday, High Holborn; Ramford, Charles Street, Soho Square; and may be had of all Booksellers. Printed and Published by THOMAS HARRISON, of 11, Great Dittall Lane, Friday Street, at 1 & 1½, Dudley Court, in the Parish of St. Olave, Silver Street, in the City of London. Thursday, February 29, 1844.